

DANC 212G, Section 22470: Dance in Popular Culture

Fall 2015

4 units (GE-A)

Day: Monday/ Wednesday

Time: 2:00p-3:40p

Location: MHP B7B

Instructor: Saleemah E. Knight

Office: STO 3rd Floor

Office Hours: To be scheduled by email

Contact Info: saleemah@usc.edu

Syllabus/ Course Design: Saleemah E. Knight

Catalog Description

Examining the role that dance plays in popular culture, taught in lecture format; practical studies in the evolution of dance, from recreational to professional settings.

Full Course Description

This course serves as a means of examining the role of dance in contemporary culture, including its styles, techniques and evolution. The course encompasses a heavy lecture component and a small practical studio component.

Course Overview

Dance for the mainstream stage experiences ebbs and flows based on popular culture. This course will investigate how social dance functions as culture, that is, as a byproduct of society, community and economy. The course will aim to widen student perspectives about cultural dance practices and foster opportunities to discover how the history of social dance within various societies and communities has affected and paralleled the perception of codified and popular dance forms over time. The course will give an overview of iconic moments in social dance, highlighting its origins within particular cultural groups. It will also highlight notable choreographers in the fine arts dance continuum who contribute to the popularity of a dance and/or utilize influences from the form within a codified technique. Students will make through lines between these mediums and popular culture.

Learning Objectives

In this course students will:

- Develop critical thinking, analytic and cognitive skills by utilizing various approaches to viewing, critiquing and appreciating performance aesthetics celebrated within particular cultures.

- Understand the parameters of culture based on identifiable characteristics, traditions, values and rituals practiced by particular societies and/or ethnic groups.
- Engage in conversations surrounding theoretical, historical and aesthetic movement signatures, in the American canon.
- Question the overall ability for the human experience to influence movement practice and infuse meaning into movement.
- Develop skills in reading comprehension, including active interpretation and analytical skills that foster critical and creative thinking.
- Develop skills for the observation of dance performance from a subjective perspective that involves the use of cognitive context building, framed by cultural awareness by way of learned histories, customs and practices of a particular culture.
- Develop efficient research, writing and speaking skills, which incorporate observation and reading comprehension into a persuasive term paper and oral presentation.
- Examine the creative aspects of dance and how they simultaneously interrelate with art dance and popular dance.
- Identify significant creative artists in the dance continuum with an understanding of their cultural heritage and place them in a historical context, as well as speak to their contributions to the field.
- Embody the physical practice of dance (relevant to course material) in the studio and/ or classroom.
- Become active participants in the local fine arts dance scene by attending at least one professional-level live dance performance during the semester.
- Make connections between their own personal history/ culture and the larger history of the discipline.

Technological Proficiency and Hardware/ Software Required

Students will be required to view media both inside and outside of class for discussion and to fulfill assignment requirements.

Readings and Supplemental Research Materials:

Bailey, Peter A. *Revelations: The Autobiography of Alvin Ailey*. Ed. Alvin Ailey. Birch Lane Pr. 1995. Print.

Banner, Lois. *"The Creature from the Black Lagoon: Marilyn Monroe and Whiteness"*. University of Texas Press. 2008. Print.

Borelli, Melissa. *The Oxford Handbook of Dance and the Popular Screen*. Oxford University Press. June 2014. Print.

- Chasteen, John Charles. *National Rhythms, African Roots: The Deep History of Latin American Popular Dance*. University of New Mexico. Press. 2004. Print.
- Cheng, Jeff. *Can't Stop Won't Stop: A History of the Hip Hop Generation*. Picador Publishing. 2005. Print.
- Desmond, Jane C. *Meaning in Motion: New Cultural Studies of Dance*. Duke University Press. 1997. Print.
- Dixon-Gottschild, Brenda. *Digging the Africanist Presence in American Performance*. Connecticut: Praeger. 1996. Print.
- Dixon- Gottschid, Brenda. "Prince Scarecrow and the Emerald City". *Dance Magazine*. 2005. Web. December 2014. <http://www.dancemagazine.com/issues/February-2007/Prince-ScareKrow-and-the-Emerald-City->
- Dodds, Sherril. "What is Popular Dance?" *Dancing on the Canon: Embodiments of Value in Popular Dance*. New York: Palgrave Macmillan, 2011. 45-53. Print.
- Fisher, Jennifer. "Ballet and Whiteness." *Oxford Handbook on Dance: Ethnicity Volume*. Upcoming.
- Genné, Beth. 2005. "'Glorifying the American Woman': Josephine Baker and George Balanchine," in *Discourses in Dance*, vol. 3, issue 1. Print.
- Guarino, Oliver; Lindsay, Wendy. *Jazz Dance: A History of the Roots and Branches*. University Press of Florida. March 2014. Print
- Kealiinohomoku, Joann. 1969-70. "An Anthropologist Looks at Ballet as a Form of Ethnic Dance." Reprinted in *What is Dance?* Roger Copeland and Marshall Cohen, eds. Oxford: Oxford University Press, 1983. Print.
- Osumare, Halifu. "Global Breakdancing and the Intercultural Body." *Dance Research Journal* 34.2 (2002) Print.
- Taper, Bernard. *Balanchine: A Biography with a New Epilogue*. University of California Press. 1996. Print.
- Stearns, Marshall and Dean. *Jazz Dance: The Story of American Vernacular Dance*. Da Capo Press; 2nd edition. 2 March 1994. Print.
- Valis-Hill, Constance. "Collaborating with Balanchine on Cabin in the Sky." *Kaiso! Writings by and about Katherine Dunham*. Pg 235-247. Ed. Vevé A. Clark. University of Wisconsin Press. 2005. Print.

Valis-Hill, Constance. *Tap Dancing America: A Cultural History*. Oxford University Press. December 2014. Print.

Youtube Resources (from checked reliable sources):

Balanchine, George. "The Four Temperaments". New York City Ballet. 1977. Web. December 2014. <http://youtu.be/uk9dG6p5bFg>

Clawson, Brock. "Give and Take". Gus Giordano Dance Chicago. 2011. Web. December 2014. <https://www.youtube.com/watch?v=iZP7kCdwOgA>

Cosby, Camille O. "Performance With George Balanchine" (an interview with Arthur Mitchell). *The National Visionary Leadership Project*. 1 May 2010. Web. December 2012. http://www.youtube.com/watch?v=rRZwCmmQVPw&feature=player_embedded

Devon, Dana. *Behind the Glamour: The Real Marilyn Monroe Biography Documentary*. Useful Documentary. December 2013. Web. December 2014. https://www.youtube.com/watch?v=W_sF5ETzC8M

Giordano, Nan. Lehrer, Jon. "Giordano Moves". Gus Giordano Dance Chicago. 2005. Web. December 2014. <https://www.youtube.com/watch?v=zAJ4F01kHSE>

Hammer, M.C. "Too Legit to Quit". Capitol/ EMI Records. 1991. Web. December 2014. <https://www.youtube.com/watch?v=HFCv86Olk8E>

Hudlin, Reginald C. *House Party*. New Line Cinema. 1990. Web. December 2014. https://www.youtube.com/watch?v=JC_4l7bFKjk

Lee, Spike. "BAD 25". 25th Anniversary of Michael Jackson's Bad Album. ABC Network. September 2012. Web. December 2014. <https://www.youtube.com/watch?v=73SAKhdkO-8>

Leeper, Ray. *So You Think You Can Dance*. Jazz Routine. Fox Broadcasting. 27 August 2014. Web. December 2014. <https://www.youtube.com/watch?v=OhirScD3XsA>

Petipa, Marius. *The Nutcracker: Waltz of the Flowers*. Marinsky Theatre. 2012. Web. December 2014. <https://www.youtube.com/watch?v=bOC36Qjug4U>

Potter, H.C. *Hellzapoppin'* (Excerpt). Mayfair Productions Inc., Universal Pictures. 1941. Web. December 2014. <https://www.youtube.com/watch?v=dSAOV6XEjXA>

Robbins, Jerome. *Westside Story* ("America" and "Mambo!" Excerpts). Mirisch Corporation. 1961. Web. December 2014. "America": <https://www.youtube.com/watch?v=YhSKk-cvblc> "Mambo":

<https://www.youtube.com/watch?v=DDsKxjHQUeA>

Stone, Andrew L. *Stormy Weather* (Excerpts). Twentieth Century Fox Film Corporation. 1943. Web. December 2014. Excerpt 1:

<https://www.youtube.com/watch?v=8yGGtVKrD8> ; Excerpt 2:

https://www.youtube.com/watch?v=jl_MjxTUjGE

Tayeh, Sonya. *So You Think You Can Dance*. Jazz Routine. Fox Broadcasting. 10 July 2014. Web. December 2014. <https://www.youtube.com/watch?v=ce1TTSMCHPo>

Additional Video Materials:

Ailey, Alvin. "Revelations" (Sections 1-3). Alvin Ailey American Dance Theater. 31 January 1960. Web. December 2014. Section 1:

<http://www.guavaleaf.com/video/8343/Alvin-Aileys-Revelations--Section-1-Pilgrim-of-Sorrow#sthash.T5NdhFzQ.dpbs>; Section 2:

<http://www.guavaleaf.com/video/8344/Alvin-Aileys-Revelations--Section-2-Take-Me-To-The-Water#sthash.JwF78c9Z.dpbs>; Section 3:

<http://www.guavaleaf.com/video/8345/Alvin-Aileys-Revelations--Section-3-Move-Members-Move#sthash.IAdAkNZo.dpbs>

Description of Assignments and Student Assessment

- **Readings and Viewings:**

Students will have 1-3 reading assignments per week (totaling 100 pages or less), and/ or an equivalent video viewing assignment each week. On weeks where there are no reading assignments, students will be focusing on in-class practical movement studies related to the prior week's reading or completing a term paper. There are four papers due this semester: one directed research paper, one short response paper, one term paper/ oral presentation and one Dance Reflection paper. **Students should complete the assigned reading or viewing prior to the class meeting date for which it is listed.**

The readings for this course contain many primary sources written by those present and/or highly researched in the related topic or creation of a major dance work. However as dance is a predominantly non-verbal form of human expression, viewing, experiencing and embodying different dance forms through in-class participation and video viewing will also be a supplementary and/or primary source for exposure to the material. The purpose of visual media shown in class will provide vital information required to succeed on pop quizzes, written papers and exams. Students are encouraged to engage with additional material and re-view watched performances at home to aid in movement recall and better comprehension of specified readings and assignments.

- **Attendance:**
Guided discussion surrounding viewing and in-class activities attribute greatly to a student's success in this course; regular attendance is required. For this course, proper participation requires attention and focus. Cell phones and Internet searches for the purposes of social interaction during class time can limit a student's progress and learning within the course. Actively participating in discussions, master classes, guest classes, and group activities; asking thoughtful questions; coming to class fully prepared; and exercising personal responsibility and consideration of others at all times is apart of successful attendance and participation in this course. If you have more than four unexcused absences, your grade will reflect these instances. Excessive tardiness may also be recorded as an absence.
- **Quizzes:**
On occasion, there may be an in-class pop quiz at the beginning of class, based on the readings or video viewings assigned for that day. (Late and absent students will not have the opportunity to make up the quiz.) The quizzes will be returned and can aid as a study guide for the course exams.
- **Assignment Submission Policy**
All assignments will be submitted in class on the specified due date. Exceptions will be made only in truly exceptional circumstances. Late assignments without reasonable circumstance will automatically receive a lowered grade.
- **Mid-Term, Final Exam and Presentations:**
Students are required to be in class on the day of exams and presentations. It is a student's responsibility to note the dates of all exams to insure proper attendance. Exams will consist of short answer and essay questions. Please note the dates below for the specified mid-term and final exam:

MIDTERM: MONDAY, OCTOBER 12th, 2-3:40PM (WEEK 8)

FINAL EXAM: FRIDAY, DECEMBER 11th 2015, 2-4PM, MHP B7B

Papers and Presentations

*A link for MLA formatting can be found here:

<http://owl.english.purdue.edu/owl/resource/747/01/>.

- **“Hip Hop, Social Dance and Commercial Mediums ” Short Response Paper (due Monday September 14th, Week 4):**

Looking at films like “Breakin” and “Breakin 2”, we see a strong sense of social dance related to the Hip Hop Dance umbrella and its beginnings within the

African American community. We can also see a through line between the social dances of the 80's and 90's where hip-hop began to infiltrate popular culture. Please write a short 2-3 paged response, identifying connections between popular culture and Hip Hop's aesthetic values. Why do you think that hip hop has become the most popular form of dance? Things to consider are setting, method of learning, movement aesthetics, economics, etc. You may also reference the music videos of MC Hammer , Vanilla Ice and the House Party excerpts (listed in the syllabus bibliography) to show how these social dances transfer to a highly commercialized medium. The paper should be written in MLA format and must include at least three credible sources as well as an MLA formatted bibliography. *

- **“Dance Makers and Cultural Influence” Paper (due Wednesday November 4th, Week 11):**

Choreographers aka “dance makers”, have utilized their personal experiences, as well as pulled from other's cultural backgrounds, to make creative artistic choices throughout time. Using at least three scholarly resources, and two popular sources (newspaper articles, reviews, etc.), please write a thoughtful and well-researched paper that investigates the relationship between a choreographer's most iconic work and a particular culture (European, African, Latin, etc.)The paper must give a short overview of the choreographer's biographical history and dance career as well as briefly outline at least one of their most famous works from beginning to end (i.e., in terms of Alvin Ailey, his most famous work would be *Revelations* from the Alvin Ailey American Dance Theater Repertoire). The paper should clearly identify the style of dance within the piece and identify the culture that this style primarily emanates from. Be sure to display your knowledge of the movement aesthetics highly valued by that particular dance genre/ culture.

The paper should be at least 5 pages in length and written in MLA format. It will also be necessary to include a properly written, MLA formatted bibliography. Feel free to use any readings from the syllabus bibliography as resources.

Example choreographers and iconic works (you may also choose choreographers outside of this list):

Hip Hop Dance:

Rennie Harris- “Rome and Jewels”

Dave Scott- “You Got Served”, “So You Think You Can Dance”

Modern Dance:

Alvin Ailey- “Revelations”

Martha Graham- "Lamentations"

Contemporary Ballet:

Balanchine- "4 Temperaments"

Jiri Kylián- "Fallin Angels", "Petit Mort"

William Forsythe- "In the Middle Somewhat Elevated", "One Flat Thing-
Reproduced"

Jazz Dance:

Gus Giordano- Giordano Codified Dance Technique

Matt Mattox- Matt Mattox Codified Dance Technique

Debbie Allen- "Fame"

Broadway/ Movies/ Musicals:

Garth Fagan- "The Lion King"

Jerome Robbins- "Westside Story"

Katherine Dunham- "Stormy Weather", Cabin in the Sky

Twyla Tharp- "Come Fly Away", "Movin Out", "White Nights"

- **"Personal Exploration and the New Social Dance Presentation" (PAPER DUE WEDNESDAY NOVEMBER 18TH, PRESENTATION DUE Weeks 13 & 14):**

Part 1: Please write a 5-7 paged paper explaining how your cultural background and experiences may have influenced your experiences with dance. Did your family dance in the home? Was dance a central part of your cultural upbringing whether formalized or social? What do you know about your culture that has brought you to where you are today with popular and social dance practices? How do you interact with popular dances and in what spaces (internet, community, TV, Youtube, dance studio), if at all? Who (if any one person or genre of dance) inspires you to move? Tell your story, if yes or no to any of these questions, how and why do you think this has occurred?

This paper may require you to do some research with family relatives to find out your background and roots. This paper should start as anecdotal and move into demonstrating your knowledge of how social and popular dance movement is exchanged as learned in this course. Please write a paper that is informative and well written, yet comfortable for you to share. You will need to give factual information to support your thoughts and ideas within the paper. The paper should be written in MLA format and must include at least five credible sources as well as an MLA formatted bibliography.

Part 2: Please also create a 15-minute group presentation, teaching your original social dance to the class and convincing us why it will be the hottest new dance craze. Use your knowledge on the transfer of dance in social spaces as well as marketing skills to inform and persuade your audience. Have fun with it 😊

- **“Dance Reflection” Paper (due DECEMBER 11th, WEEK 16):**

Students are required to observe one dance concert during the semester. A 2-page, double spaced, written paper is due on the day of the final, in which students are required to write their observation of the entire show, including any technical elements that they recognize from class being translated to the performance stage in reference to specific pieces. Students are also encouraged to engage all of their senses while observing the work (i.e. what was the mood of the piece?, how many dancers were in the piece?, were any sounds incorporated into the movement?, did it appear to travel in any particular way?, costuming?, multimedia?). Any conflicts should be brought to the instructor's attention at least one month prior to the date of the concert. Dance reflection papers should be written in proper MLA format. *

Your choice of attending:

- Mid-Term informal studio showing in PED 207: **Oct 19-23, 2015**
- End of semester showcase in Bing Theatre: **Dec 2-4, 2015**

Grading Breakdown

Attendance, Participation	60 points	12%
Quizzes	25points	5%
Short Response Paper	50 points	10%
Mid-Term	75 points	15%
“Dance Makers and Cultural Influence” Paper	60 points	12%
Term Paper and Oral Presentation	90 points	18%
Dance Reflection Paper	40 points	8%
Final Exam	100 points	20%
Total	00 points	100%

A+ = 100 points	B+ = 88-90 points
A = 96-99 points	B = 85-87 points
A- = 91-95 points	B- = 81-84 points
C+ = 78-80 points	D+ = 67-70 points
C = 75-77 points	D- = 61-63 points
C- = 71-74 points	F = 60 or below

*Students will need to download "Save the Last Dance" for \$2.99 via Google Wallet (<https://www.youtube.com/watch?v=PSxvlaOHJR4>), purchase the Borelli Reading (estimated price-\$136.72) and the Sterns Reading (estimated price- hard: \$13.74, paper: \$17.52)

WEEKLY SCHEDULE (subject to change)

WEEK 1:

MONDAY, AUG 24: Introduction/ Course Overview

Discussion: Course Requirements, Popular Icons in American Media

Watch (in class): Michael Jackson Bad 25

Read: Borelli 445-53

At home: Create Gmail account in order to access Google Wallet for video viewing

Watch (at home):

James Brown "Out of Sight" 0:00-3:35

(https://www.youtube.com/watch?v=VDTg-6CS_Wc)

MC Hammer "Too Legit to Quit" (14min)

(<https://www.youtube.com/watch?v=HFCv86Olk8E>)

Vanilla Ice "Ice Ice Baby" (4min)

(<https://www.youtube.com/watch?v=rog8ou-ZepE>)

Janet Jackson "Rhythm Nation" (4 min)

(<https://www.youtube.com/watch?v=OAwaNWGLM0c>)

Michael Jackson "Smooth Criminal" (10min)

(<https://www.youtube.com/watch?v=xDLykurJIMA>)

WEDNESDAY, AUG 26: What is Popular Dance? How Does Culture affect Dance?

Discussion: What makes dances "popular"? / Identifying Popular Dance Icons and Styles

Read: Desmond 29-49 & Dodds 45-65

Watch (at home):

Janet Jackson "Alright" (7 min)

<http://www.vevo.com/watch/janet-jackson/alright/USUV70702355>

Paula Abdul (4 min)

https://www.youtube.com/watch?v=xweiQukBM_k

NSYNC "Bye Bye Bye" (4min)

<https://www.youtube.com/watch?v=Eo-KmOd3i7s>

Britney Spears "Slave For You" (3 min)

<https://www.youtube.com/watch?v=Mzybwwf2HoQ>

Chris Brown "Turn Up the Music" (4min)

<https://www.youtube.com/watch?v=eQWG8BVeryU>

Chiquis "La Mal Querida" (4 min)

<https://www.youtube.com/watch?v=5pyMe-k42qQ>

Bring to Class: A list of all dance styles recognized in each video and what cultures you believe they emanate from.

WEEK 2:

MONDAY, AUG 31: Understanding Hip-Hop on the Commercial Screen

Discussion: Cultural Values of the Hip Hop Dance Community vs. Commercial Media

Read: Gottschild's, "Prince Scarecrow and the Emerald City" Article from *Dance Magazine* and Borelli 304-18

Watch (in class): Rennie Harris' "Rome and Jewels" Part 2 (excerpts) and *America's Best Dance Crew Season 1* (excerpts)

WEDNESDAY, SEPT 2: Understanding Hip-Hop on the Commercial Screen (cont.)

Discussion: Cultural Values of the Hip Hop Dance Community vs. Commercial Media (cont.), Character Analysis of "Save the Last Dance", Review Requirements for Hip Hop and Social Dance Mediums Paper

Read: Borelli, 113-29, Chang “Can’t Stop Won’t Stop” (pgs. TBD)

Watch (at home): “Style Wars”, “Wild Style”, “Breaking and Entering”, “Breakin”, “Breakin’ 2” and “Flashdance” (all excerpts TBD)

Suggested: Begin Viewing (at home): “Save the Last Dance” (1hr 52min)
(<https://www.youtube.com/watch?v=PSxvlaOHJR4>)- Finish by Wed. Sept 9th

Embody (in Class): Hip Hop Dance practices and cultural values with guest Sabela D. Grimes (TBD)

WEEK 3:

MONDAY SEPT 7: NO CLASS, LABOR DAY HOLIDAY

Continue Viewing (at home): “Save the Last Dance” (1 hr 52min) – Finish by Wed Sept 9th

WEDNESDAY SEPT 9: Race, gender and class in commercial hip hop dance mediums

Discussion: Transgressive body politics, Performance and Performativity, “Save the Last Dance”

Read: Borelli, 169-79 and Halifu Osumare “Global Breakdancing and the Intercultural Body” Article

WEEK 4:

MONDAY SEPT 14: (HIP HOP, SOCIAL DANCE AND COMMERCIAL MEDIUMS PAPER DUE)

Discussion: Introduction to George Balanchine

Watch (in class): “Apollo”, “4 Temperaments”

WEDNESDAY SEPT 16th: Balanchine and Ballet (cont.)

Discussion: Eurocentric Based Dance Practices and Cultural Values

Read: Taper, *Balanchine: A Biography with a New Epilogue*, 3-23, 147-75 and Joanne K., “Ballet as a Form of Ethnic Dance” Article

Watch (in class): Jewels (excerpts), Who Cares? (excerpts)

Embody: Aesthetic Principles of Classical Ballet, guest movement lecture with Jackie Kopcsak (subject to change)

WEEK 5:

MONDAY SEPT 21: Ballet and Popular Culture

Discussion: Ballet, Cultural Power and Gender

Read: Novak (TBD)

Watch (in class): "Black Swan" (excerpts)

Suggested: Begin Viewing (at home): Marilyn Monroe Documentary (<https://www.youtube.com/watch?v=rAMYY3OQljc>), finish by Monday Sept 28th (1hr 30min)

WEDNESDAY SEPT 23rd: Discussion: Racial Prejudice in Ballet and on the Popular Screen

Read: Fisher, "Ballet and Whiteness" Article, Dyer's "White "(pgs TBD), Kourlas, "Where Are All the Black Swans?"

Watch (in class): Balanchine's Agon and Nutcracker 1958 (excerpts), Arthur Mitchell Interviews

Continuing Viewing (at home): Marilyn Monroe Documentary, finish by Monday Sept 28th (1hr 30min)

WEEK 6:

MONDAY SEPT 28: Stereotyping Iconic Women in Popular Dance/ Performance Media

Discussion: Drawing connections between Ballet and women on the Popular Screen, Marilyn Monroe Documentary,

Read: Banner, "The Creature from the Black Lagoon" Article

Begin watching (in class): Josephine Baker Documentary

WEDNESDAY SEPT 30th: Stereotyping Iconic Women in Popular Dance/ Performance Media (cont.)

Discussion: Josephine Baker in France and the U.S., Midterm Exam Review (weeks 5-7)

Read: Genné, “Glorifying the American Woman” Article

Finish watching (at home): Josephine Baker Documentary
(https://www.youtube.com/watch?v=Ggb_wGTvZoU)

Watch (in class): “The Banana Dance” and Beyoncé’s “Déjà Vu” Music Video

WEEK 7:

MONDAY OCT 5TH: Popular Dance Films and Latin Dance Forms

Discussion: The history of Latin Dance: Africa, Europe, South America, The West Indies and Central America, Mid-Term Review (weeks 1-4)

Read: Chasteen 1-32

WEDNESDAY OCT 7th:

Discussion: The history of Latin Dance: Africa, Europe, South America, The West Indies and Central America, Mid-Term Review (cont.)

Watch (at home): History of Salsa from Africa to New York (Parts 1-3, 22min)

PART 1: <https://www.youtube.com/watch?v=HtJKDvhA7YM>)

PART 2: <https://www.youtube.com/watch?v=-HGVa6pfw40>

PART 3: https://www.youtube.com/watch?v=VhMHALS_wug

Begin watching (in class): “Dirty Dancing”

WEEK 8:

MONDAY OCT 12^h: MIDTERM EXAM

WEDNESDAY OCT 14th: Popular Dance films and Latin Dance Forms

Discussion: “Dirty Dancing”, Casting and Appropriation of Latin Bodies and Latin Dance

Read: Borelli 135-50

Finish watching (in class): “Dirty Dancing”

WEEK 9:

MONDAY OCT 19th:

Discussion: Latin Dance in America, Ballroom and Broadway

Embodiment: Formalized Latin Dance (guest movement lecture with Jesus Fuentes)

WEDNESDAY OCT 21st: Jazz Dance and America

Discussion: History and Aesthetic Principles of Jazz Dance

Read: Stearns, Marshall 11-25

Suggested: Begin Watching (at home):

PBS Documentary "The African Americans: Many Rivers to Cross: Making a Way Out of No Way": (<https://www.youtube.com/watch?v=JIOH8QvaLSQ>) (52min) –finish by Monday Oct 26th

Embodiment: The Aesthetic Principles of Jazz Dance with Saleemah E. Knight

WEEK 10:

MONDAY OCT 26TH: Jazz Dance and America (cont.)

Discussion: Vaudeville and Minstrelsy

Read: Stearns, Marshall 35-85

Watch (in class): PBS Documentary "Blacks and Vaudeville"

Continue Watching (at home): PBS Documentary "The African Americans: Many Rivers to Cross: Making a Way Out of No Way"

Embodiment: The Aesthetic Principles of Jazz Dance with Saleemah E. Knight

WEDNESDAY OCT 28TH: Jazz Dance: From Africa to the Popular Screen

Discussion: The Harlem Renaissance, Broadway and the Movie Musical

Read: Stearns, Marshall 117-160

WEEK 11:

MONDAY NOVEMBER 2ND: Jazz Dance: From Africa to the Popular Screen (cont.)

Discussion: Hollywood and the Movie Musical

Read: Borelli 83-97 and 98-109

Watch (at home):
Stormy Weather-

The Nicholas Brothers (5min)
(<https://www.youtube.com/watch?v=8yGGtVKrD8>)

Katherine Dunham Dance Company (2 min)
(https://www.youtube.com/watch?v=jl_MjxTUjGE)

Singing in the Rain-

Gene Kelly (5min)
(<https://www.youtube.com/watch?v=D1ZYhVpdXbQ>),

Singing in the Rain VW Commercial (1 min)
https://www.youtube.com/watch?v=CyxCP_i3uFk

Watch (in Class): Sweet Charity (excerpts), Chicago (Excerpts)

WEDNESDAY NOV 4th: (DANCE MAKERS AND CULTURAL INFLUENCE PAPER DUE)

Discussion: Review Lectures 13-18, creating your own popular/ social dances. Begin looking at the Collaborative Social Dance Assignment

Embodiment: Personal Movement Practices and Values

WEEK 12:

MONDAY NOV 9th: Me, Myself and Popular Culture

Discussion: Creating your own popular dances

Read: Jonas 12-35

Teach (in class): Personal Movement Practices and Values

WEDNESDAY NOV 11th: Tap Dance in America

Discussion: The History of Tap Dance

Read: Valis-Hill 1-20

Watch (at home):

Irish Step Dance- Dublin City University (4min)

(<https://www.youtube.com/watch?v=xpJBYIK4Qww>)

Irish vs. Tap Dance Video (8min)

(<https://www.youtube.com/watch?v=T5OiGQOZWic>)

WEEK 13:

MONDAY NOV 16TH: Irish Step Dance in Popular Culture

Discussion: Irish Nationalism, Riverdance and Mainstream Culture

Read: Valis-Hill 21-43 and McCann and Ní Bhriain Article

Watch (in Class): Riverdance

WEDNESDAY NOV 18TH: (PERSONAL EXPLORATION AND THE NEW SOCIAL DANCE PRESENTATION/ PAPER DUE)

Discussion: Project Presentations and Peer learning

WEEK 14:

MONDAY NOV 23RD:

Discussion: Project Presentations and Peer Learning (cont.)

WEDNESDAY NOV 25TH:

Discussion: Project Presentations and Peer Learning (cont.)

WEEK 15:

MONDAY NOV 30TH: FINAL EXAM REVIEW

WEDNESDAY DEC 2ND: FINAL EXAM REVIEW

FINAL EXAM: FRIDAY, DECEMBER 11TH 2015, 2-4PM, MHP B7B (DANCE REFLECTION PAPER DUE)

Additional Policies:

- **Class Conduct:**
Please bring a paper notebook and writing instrument to class; laptops, notebooks, tablets and other technology will only be permitted at certain times. Phones will not be allowed and should not be visible during class. Texting or Internet engagement during class time will result in lowering of your class grade. Your attention during class time is greatly appreciated, and also required.
- **Please Note:**
This class takes place at a university committed to equity for all students, where diversity and inclusion are considered critical to the academic environment. In this classroom, free speech is respected, and civil discourse is expected, with a safe learning environment the priority. We will endeavor to use language that is respectful—sometimes being inquisitive and creative, because language changes all the time—particularly when it comes to differences in age, ethnicity, gender identity or expression, race or socioeconomic status. If you have a preferred gender pronoun that is not being used, please advise the professor.

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website and contact information for DSP:

http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html, (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.

Statement on Academic Conduct and Support Systems

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, Behavior

Violating University Standards <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

Discrimination, sexual assault and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity <http://equity.usc.edu/> or to the Department of Public Safety <http://capsnet.usc.edu/departement/departement-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

Support Systems

A number of USC's schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, USC Emergency Information <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.